

GRAPHIC ART

DRAWER 10D

ADMINISTRATIVE
PROBLEMS

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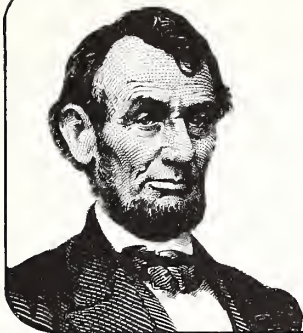
Slavery

Administrative Problems

Graphic Art

Excerpts from newspapers and other sources

From the files of the
Lincoln Financial Foundation Collection



Lincoln Lore

August, 1980

Bulletin of the Louis A. Warren Lincoln Library and Museum. Mark E. Neely, Jr., Editor.
Mary Jane Hubler, Editorial Assistant. Published each month by the
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Number 1710

BY THE PEOPLE, FOR THE PEOPLE Lincoln in Graphic Art, 1860-1865

The Louis A. Warren Lincoln Library and Museum is sponsoring an exhibit of popular prints of Abraham Lincoln in the Cannon Office Building of the House of Representatives in February and March of 1981. The exhibit, nestled in the arches of the handsome rotunda of the Cannon Building, is open to the public and free of charge. The customary traffic in this building consists of people who are themselves politicians, who work for politicians, or who call on politicians, and the exhibit naturally focuses on Lincoln's political image.

The heyday of public relations and propaganda arrived only with the First World War, and America's nineteenth-century Presidents had little awareness of the powers of conscious image-making. The Lincoln administration, which at its height had a White House staff of three secretaries, employed none of the elaborate apparatus of modern image-conscious politicians. Imagery was the province of, among others, the popular printmakers of the day.

Abraham Lincoln and the graphic arts in America grew up together. Neither took much notice of the other until 1860, when Lincoln became the Republican nominee for President. Suddenly the Republican party needed pictures of him for campaign posters, and the voters wanted to know what he looked like. Lincoln's looks were an issue well before most people had seen a picture of him, for it was widely rumored that he was ugly. Lincoln was genuinely modest about his looks, and he took notice of the graphic arts only when they were forced upon his attention. He rarely commented on the various portraits of him produced after he became a national political figure. He confessed that he knew "nothing" of such matters, that he had an "unpracticed eye," and that he was, in truth, "a very indifferent judge" of the artistic merits of efforts to capture his likeness.

Lincoln's Presidential nomination in 1860 surprised nearly everyone. The first mass-produced likeness of him, an engraving by F. H. Brown of Chicago, appeared only at the nominating convention itself. Lincoln had been so seldom photographed before 1860 that

the printmaker had to copy his likeness from a photograph taken in Chicago in 1857, a photograph noted for the disorderly appearance of Lincoln's hair. Printmakers needed more photographs of the candidate and more gentlemanly poses. Numerous sittings for photographers and for painters with commissions from Republican patrons demanding that they make the candidate "good looking whether the original would justify it or not" soon solved the problem of models from which the printmakers could work, and the great process of Presidential image-making began.

Popular prints relied on sentimentalism, sensationalism, and satire. Sensational pictures of fires and other disasters had helped make lithography a growth industry in the 1840s, and, during Lincoln's Presidency, the printmakers would capitalize on battle scenes to continue this form of appeal. Sentimentalism, however, was the dominant motif of popular prints, just as it dominated popular literature. Politics lent

themselves more to satire than sentiment, and Presidential campaigns always boosted the cartoon industry. In the end, nevertheless, sentimentalism triumphed — a victory so complete that the political cartoons of Lincoln still appear a little strange to us.

They appear strange, too, because the nature of the art of political cartooning was quite different in Lincoln's era from that of today. For one thing, cartoons were a part of the print business. Most were poster cartoons issued as separate prints by firms like Currier & Ives, more famous today for nostalgic landscapes and sentimental genre pictures. These firms put business ahead of politics and produced both pro- and anti-Lincoln cartoons. Sometimes the same artist produced cartoons on both sides of a political question. Louis Maurer (1832-1932) drew both "Honest Abe Taking Them on the Half Shell," predicting that Lincoln would gobble up the Democratic politicians grown fat from their long years in office, and "The Rail Candidate," one of the better anti-Lincoln cartoons of the campaign. Another difference from modern political art is that cartoonists did not go in for



*See engraving related in Chicago on the day
of Lincoln's first nomination.*

From the Louis A. Warren
Lincoln Library and Museum

FIGURE 1. How the people first saw Lincoln.



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 2. Louis Maurer guessed at Lincoln's grin.

caricature, which dominates modern political cartoons. Instead of exaggerating physical features which characterized a politician's face, they copied the faces slavishly from available photographs. Maurer's "Honest Abe" is adventuresome in attempting to depict Lincoln's smile. Lincoln never smiled in his photographs, and to this day no one knows what his teeth looked like. Humor usually stemmed only from the improbable situations in which the cartoonists placed the politicians or from balloons of language, often filled with obscure puns.

The political cartoons of Lincoln's day were not forward-looking in terms of method. They are, therefore, all the better as documents of the social and political beliefs of that era. They are cluttered with figures and words, and the social stereotypes in the backgrounds of the cartoons are a vivid index of the lowest common denominator of public opinion.

In 1860 the cartoonists, their pens ready to attack William H. Seward, the front-runner for the Republican nomination, were as astonished as most American voters were at Lincoln's nomination. Like the voters, they knew almost nothing about him. They seized with alacrity on the few available scraps of colorful information about Lincoln. Republicans touted Lincoln as the "Railsplitter," and a rail became essential in Lincoln cartoons. He was often depicted in a workman's blouse rather than the customary coat and tie of most candidates, but, no matter the attire, he almost always had a rail handy. He might use his rail to fend off candidates trying to break into the White House; he might exercise on it; or he might use it to drive the wildcat of sectional discord back into the Republican bag.

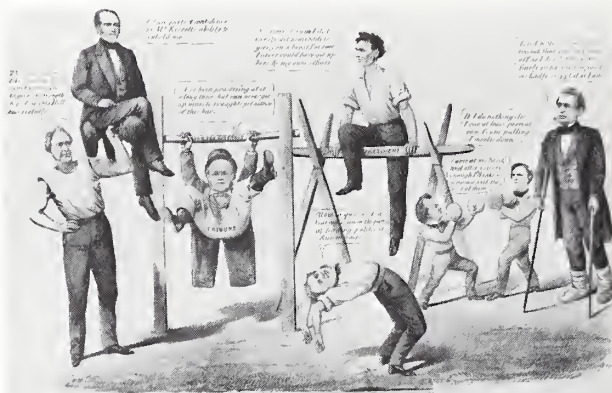


From the Louis A. Warren
Lincoln Library and Museum

FIGURE 3. Maurer put the anti-Lincoln elements together in their simplest form.



STORMING THE CASTLE
OLD ABE IN GLARD.



THE POLITICAL GYMNASIUM.



LETTING THE CAT OUT OF THE BAG!!

From the Louis A. Warren
Lincoln Library and Museum

FIGURE 4. Railing at the candidate.

The standard anti-Lincoln cartoon in 1860 contained four elements: Lincoln, a rail, Horace Greeley, and a black man. Greeley was a cartoonist's delight, almost a self-caricature. The moon-faced outspoken reformer wore a long white duster, its pockets crammed with pamphlets and papers. Over the years, Greeley had flirted with a myriad of reforms, some of them quite radical, and he came to symbolize the crank reformer on the enthusiastic lunatic fringe of the Republican party. His presence in the cartoons was a reminder of the allegedly dangerous and radical impulses in the Republican party.

One need not look long at political cartoons in Lincoln's era to see evidence of the pervasive racism of nineteenth-century American popular opinion. The presence of black men, women, girls, boys, and babies in Lincoln cartoons was meant



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 5. Adalbert Volck was among the best.

to stand as a warning of the racial results of Republican anti-slavery policies.

Lincoln was so little known that cartoonists assumed he was a nonentity who would dance to the tune of more powerful figures in the Republican party. Often, he was not even the central figure in their busy cartoons, and Lincoln's failure to take over the central spot in these cartoons is an unconscious sign of the artists' inability to take him seriously. What seemed serious was the threat that the reform impulse represented by Greeley and the Negro might at last seize control of the country on the coattails of this unobjectionable but innocuous candidate.

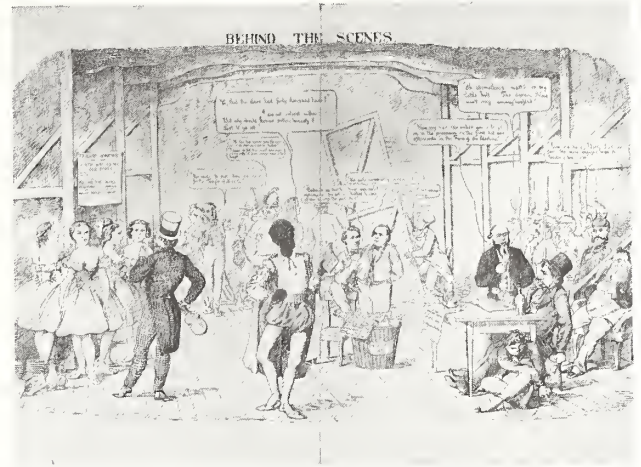
The greatest satirical talent in American graphic art in Lincoln's day was located in the camp of the opposition. Adalbert Johann Volck (1828-1912) was a Baltimore dentist who had come to the United States from Bavaria. He probably received some training in the graphic arts in Europe, as did many other American artists in Lincoln's day, but Baltimore shaped his political opinions. Maryland, though it did not secede, was a slave state, and opposition to the Republican party in the state was virulent. Volck was decidedly pro-Southern and loathed the Lincoln administration.

Volck's considerable technical skills as an etcher were united with a sharp satirical eye. In one of the most brilliantly conceived and skillfully executed prints of the period, Volck pictured Lincoln as a hopelessly idealistic Don Quixote, carrying a John Brown pike instead of a lance, accompanied by that sordid reminder of Northern materialism, Benjamin



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 6. Literary allusions were common.



From the Louis A. Warren
Lincoln Library and Museum

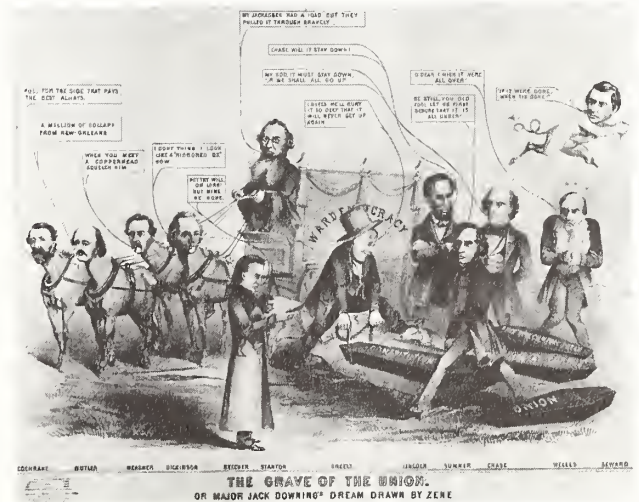
FIGURE 7. Benjamin Butler is Falstaff.

F. Butler, as Sancho Panza, complete with stolen Southern cutlery in his belt. Volck's cartoons also played on fevered fears of doom for the white race if the North were victorious in the Civil War.

Volck's work is sometimes carelessly thought of as Confederate cartoons, the only vigorous Southern counterpart of Thomas Nast's pro-Republican cartoons in the North. In truth, Nast was very young and not particularly active during the Civil War, and Volck's satirical etchings were really Copperhead cartoons, the product of anti-Lincoln sentiment in the North. Volck was apparently never arrested for producing the prints nor for his more treasonous activities like smuggling spies and medicines to the Confederacy. His art stands as a visual embodiment of the political atmosphere which led a group of Maryland men (and one D. C. pharmacist's assistant) eventually to murder President Lincoln. John Wilkes Booth, a Maryland native, led the group.

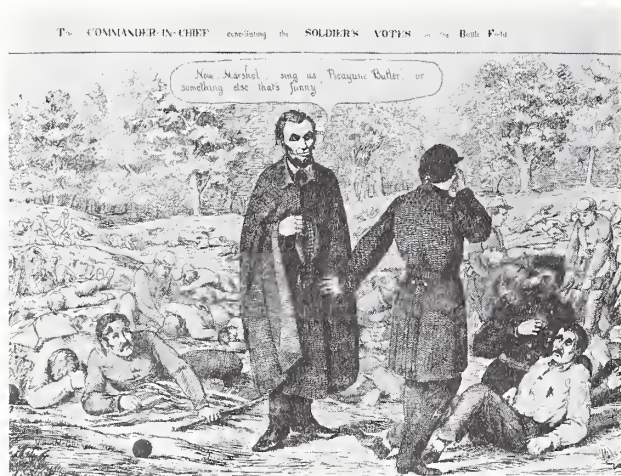
By 1864 printmakers knew more about Lincoln, and their work during his bid for reelection seized on some entirely new themes. The rail was gone, and no single symbol so dominated cartoons as it had done four years earlier. Its nearest competitor was Lincoln's reputation for telling jokes. This quality endears him to twentieth-century Americans, but it was less clearly a political asset in Lincoln's earnest Victorian era. Cartoonists frequently attacked him as a mere frontier joker — too small for the job of President.

Two of the better cartoons of the 1864 campaign capitalized on Lincoln's reputation as a lover of Shakespeare's works. J. H. Howard depicted Lincoln's Democratic rival for the Presidency, George B. McClellan, as Hamlet, holding the



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 8. A crowded but effective cartoon.



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 9. A cartoon for the ugly mood of 1864.

skull of Lincoln as Yorick and asking, "Where be your gibes now?" Thus the artist combined his knowledge of Lincoln's reputation for joking and for reading Shakespeare's works. Another cartoonist moved away from merely associating Lincoln with black people to turning Lincoln into a black man himself. Shakespeare provided the artful mechanism for doing so: the cartoonist depicted Lincoln as Othello. This print lacked the simplicity of conception of Howard's cartoon, but the crowded stage contained other figures who symbolized controversial acts of the Lincoln administration. Secretary of State Seward, seated at Lincoln's left, had once been in charge of arrests of disloyal persons in the North. Rumor had it that Seward had once boasted to the English ambassador that he could ring a little bell and cause the arrest of anyone in the United States.

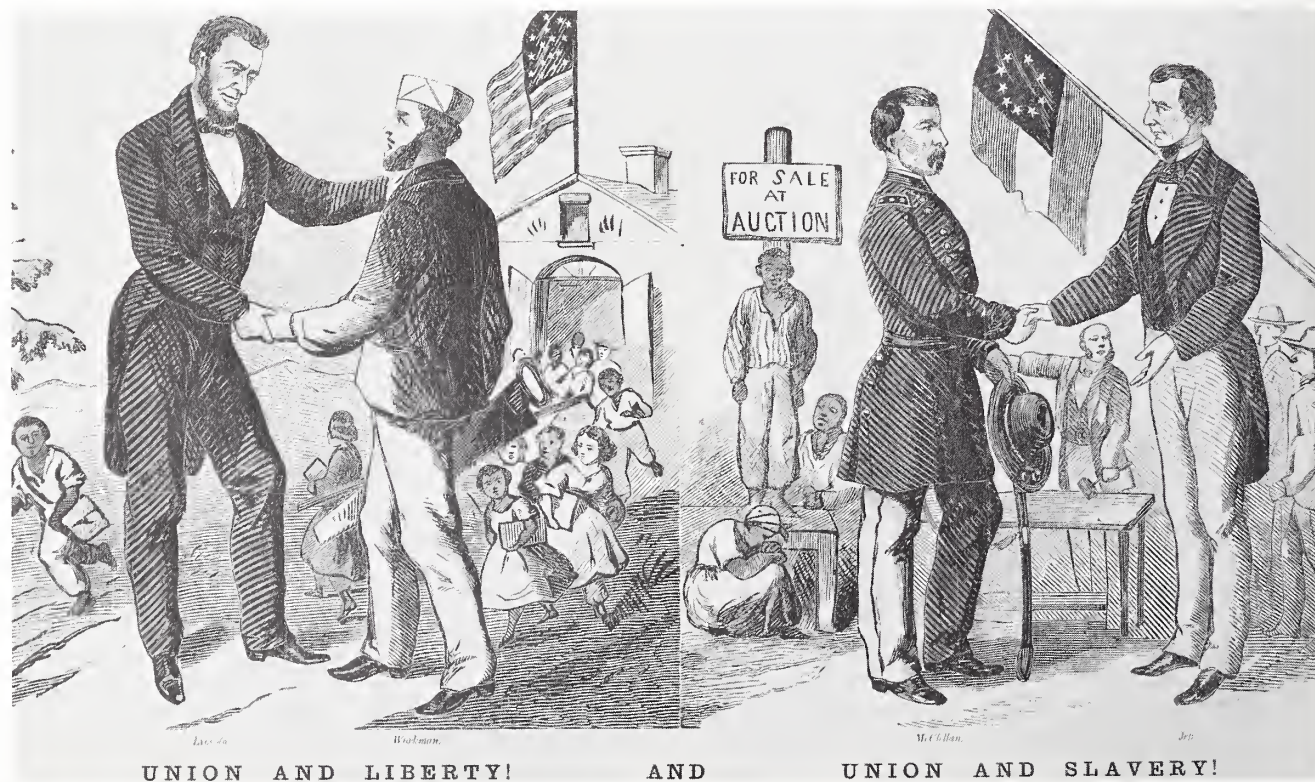
The story about Seward was doubtless untrue, but its fame was revealing of the anxiety aroused by the suspension of some traditional American liberties in the North during the Civil War. The Democrats were bereft of their traditional

appeals to economic discontent by high wartime employment. Lincoln frustrated some of their appeals to racism by claiming that the Emancipation Proclamation was essential to provide the man power necessary to win the war. The issue of civil liberties was about the only one left in the Democratic arsenal. "The Grave of the Union" added to the traditional figures of Lincoln, Greeley, and a black baby (under Henry Ward Beecher's arm), portraits of those "War Democrats" who served the Lincoln administration, most notably the driver of the hearse, Secretary of War Edwin M. Stanton.

Lincoln's reputation for humor did not prevent the creation of sinister images of the President. The story that Lincoln had asked his friend Ward Hill Lamon to sing a vulgar and humorous tune on a visit to the Antietam battlefield led to one of the most darkly effective anti-Lincoln cartoons of the Civil War. In truth, Lincoln asked for the tune to cheer him up after the gloomy visit. He was miles from the battlefield when the event occurred. All the bodies on the field had been buried long ago. The spurious charge was so effective, however, that Lincoln prepared a long letter for the press explaining the event. In the end, he decided not to issue it, and the story was not effectively scotched until 1895 when Lamon published a facsimile of Lincoln's letter in his *Recollections of Abraham Lincoln, 1847-1865*.

The Civil War and the Emancipation Proclamation brought rapid (and, unfortunately, temporary) changes in the customary depiction of black people in popular art. "Union and Liberty! And Union and Slavery!" contained the common message of Republican cartoons that McClellan's election was tantamount to a victory for Jefferson Davis and the Confederacy. It also contained in the background an unusual depiction of racial harmony, as white and black children emerged from a school. Such an image was unthinkable four years earlier.

This issue of *Lincoln Lore* has focused principally on the satirical vein in popular prints of Lincoln. There was a sentimental counterattack, and the next issue will focus on those prints in the exhibit which made Lincoln's image what it is today. In the meantime, if you happen to be in the Washington area, please drop by the Cannon Office Building to view "BY THE PEOPLE, FOR THE PEOPLE: Lincoln in Graphic Art, 1860-1865."



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 10. This appeal to the white workingman contains an unusual vision of racial harmony.

N.Y. TIMES 11/16/81

Pennsylvania Blacks' Life Illuminated

By WILLIAM ROBBINS

Special to The New York Times

PHILADELPHIA, Nov. 15 — With obvious pleasure, two museum officials contemplated a portrait of Abraham Lincoln standing against a desk. It was unframed and grimy from years of neglect.

The painting, by a black artist, had long been lost from the records of local historians. Theophil Chmielewski, a resident of Northeast Philadelphia, found it in a barn and he and his wife, Mary, agreed to lend it for a year to the Afro-American Historical and Cultural Museum here. It arrived just in time to become a feature of a new exhibition called "Of Color, Humanitas and Statehood: The Black Experience in Pennsylvania Over Three Centuries."

The show opens tomorrow at the five-year-old museum and will run until September 1982. It will commemorate the tricentennial of Pennsylvania this year and, next year, the tricentennial of Philadelphia. H. Alonzo Jennings, the museum's executive director, and Charles L. Blockson, a historian who is project director for the exhibition, explained their satisfaction with the finding of the Lincoln picture, which was painted in 1865 by David Bustill Bowser, a successful artist who came from a prominent Philadelphia black family.

Artist Painted Two Lincolns

"This is the sort of thing we are hoping to bring out," said Mr. Blockson. "Bowser had painted two Lin-

colns, but we never knew what had happened to this one."

The museum is at Seventh and Arch Streets, not far from Independence Square. It is housed in a handsome three-story building with a facade of rough brown concrete studded with glistening pebbles.

The exhibit includes hundreds of historical items, including slave shackles and portraits of abolitionists. There are texts of early comedies portraying blacks only as buffoons. One document records an antislavery protest drafted in 1688 for a Quaker meeting in Germantown, a village that became a part of Philadelphia.

Black Heritage in the Area

Many of the documents and art works are on loan from such Philadelphia institutions as the Library Company and the Historical Society of Pennsylvania, and from nearby educational institutions.

Pennsylvania, in particular its largest city, Philadelphia, has long been a haven for blacks, although black slaves, brought in primarily by Swedish and Dutch colonists, were already here when William Penn, who owned the province, landed in 1681.

In the Revolution, the black population of the colony was under 10,000, but it increased significantly after Pennsylvania adopted the Act of Gradual Abolition.

Today, the state's population of 11.8 million includes more than 2 million blacks. More than half live in Philadel-

phia. As in the past, they are predominantly poor, despite the well-being of some of the older families and despite wide political gains. And most continue to be segregated in the row houses of West and North Philadelphia.

In Philadelphia, six of the 18 members of the City Council are blacks, a ratio nearly equal to the ratio in the city population. The state's only black Representative in Congress, William H. Gray 3d, is from Philadelphia.

Well-Known Blacks Recalled

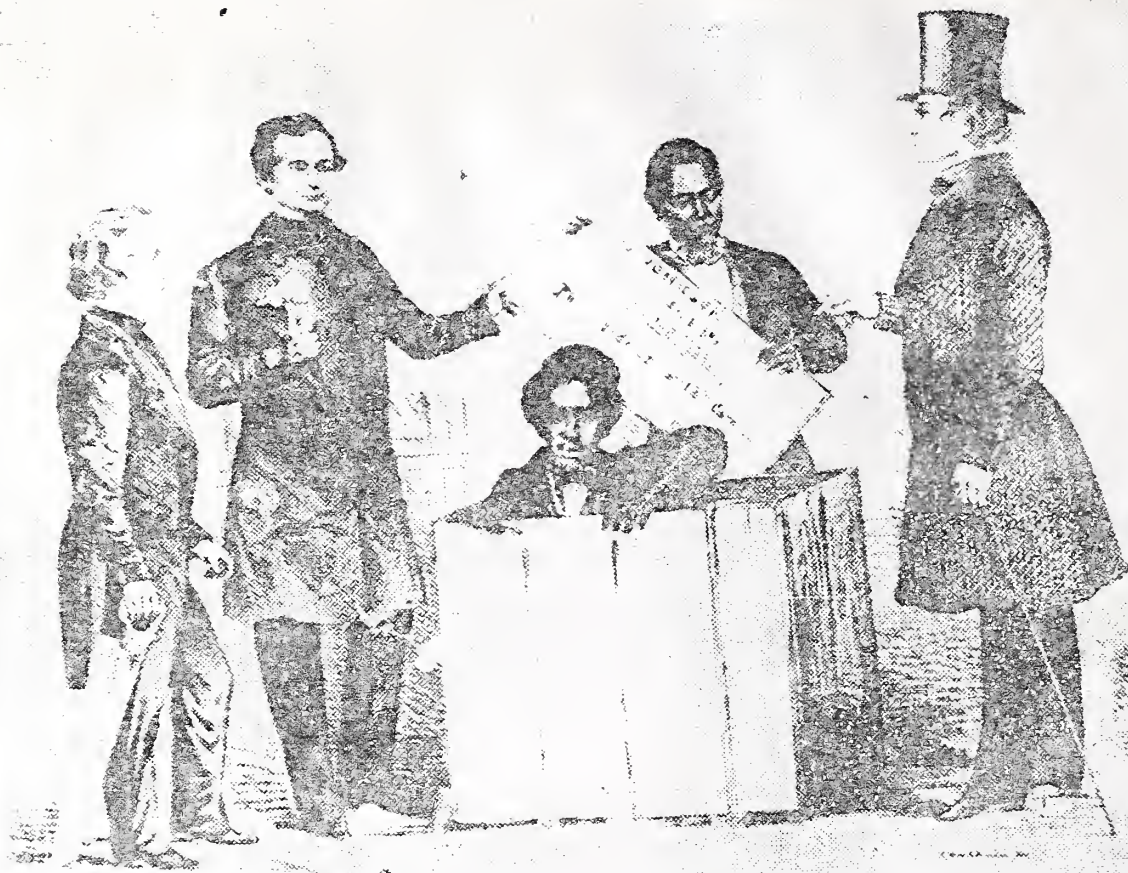
There are photographs of the first black Congressman from Pennsylvania and of his son, Robert N. C. Nix Jr., a justice of the State Supreme Court who will soon become its chief justice.

There is also a portrait of James Forten, who served on a Revolutionary ship and later grew rich as an inventor and sailmaker and used his fortune in the fight against slavery.

Educators such as Cyrus Bustili and W. E. B. Du Bois are remembered in the exhibition, along with artists in many fields: Paul Robeson, the actor, and Selma Burke, the Bucks County sculptor who designed the profile for the Franklin D. Roosevelt dime.

Several exhibits came from Mr. Blockson's own collection. He has been a collector since boyhood, when he asked a white teacher, "But didn't blacks have any heroes?"

"No, Charles," Mr. Blockson recalled the teacher saying, "blacks were meant to serve whites."



HENRY BROWN IN A CRATE AT PHILADELPHIA.
 (The original is in the collection of the Afro-American Historical and Cultural Museum)

A drawing made about 1850 illustrates Pennsylvania's importance to the underground railroad for escaping slaves. It shows Henry Brown, a slave from Richmond who had himself sealed into a crate and sent to Philadelphia.

ALSO SEE
 ARTISTS
 (ROUSE, DAVID
 BUSTICE)

SLAVERY

BLACK IMAGES FROM THE LINCOLN MUSEUM

1. **Uncle Tom's Cabin.**
Published by Ernie Litho Co. Erie, Pennsylvania. Colored lithograph, 41-1/2 x 28 in. This large theatrical broadside advertised the play *Uncle Tom's Cabin*.
2. **The Flower From Lincoln's Grave.**
Published by Lawrence and Holberton, ca. 1898. Sheet music with words by Burton Lawrence and music by James Holberton.
3. [Engraving by J. E. Taylor, 1892.] 4 x 5-1/2 in. Emancipation is suggested by this imaginary encounter between Lincoln and a slave greeting him at his humble cabin.
4. **Freedom To The Slave.**
Published by C. Elberst, 1875. Colored lithograph, 12 x 9-1/2 in. The back of this print reads:
*All slaves were made Freemen
By Abraham Lincoln
President of the United States
January 1st, 1863.
Come, then able-bodied COLORED MEN, to the nearest U.S.
Camp, and fight for the
STARS AND STRIPES!*
5. **The Mower.**
Lithograph print by A. Trechsler, 116 Washn St. Boston. Designed and Litho by D. C. Fabronius. 28 x 22 in.
*We have battles to fight, we have foes to subdue,
Time waits not for us, and we wait not for you.
The Mower mows on, though the adder may writhe
And the copperhead coil round the blade of his scythe [sic].*
6. [Emancipation Proclamation broadside.] Wm. B. Burford, Lith. Indianapolis, Ind. Copyright secured 1886 by E. C. Cook, Indianapolis, Indiana. 28 x 22 in. Thirty-eight chain links, each naming a state of the Union, surround the Emancipation Proclamation.
7. **THE RESULT OF THE FIFTEENTH AMENDMENT, AND THE RISE AND PROGRESS OF THE AFRICAN RACE IN AMERICA AND ITS FINAL ACCOMPLISHMENT, AND CELEBRATION ON MAY 19th A.D. 1870.**
Published by Metcalf and Clark, Baltimore, 1870. 22 x 28 in. The Fifteenth Amendment to the Constitution states that:
The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude.
8. **Emancipation Proclamation.**
Published by Rufus Blanchard, Chicago, Ill. Tinted lithograph, 17 x 13-1/2 in. A decorative border of roses surrounds the Emancipation Proclamation, making even more likely the display of this print in the parlor of a nineteenth-century home.
9. **Emancipation Proclamation.**
The Henderson-Achert-Krebs Litho. Co. Cincinnati, O., [1890]. Colored lithograph, 24 x 19 in.
10. **The American Declaration of Independence Illustrated.**
Published by Thayer & Co., Boston, 1861. Lithograph, 19 x 14 in.
"Break every yoke; Let the oppressed go free."
11. **JOINT RESOLUTION OF THE THIRTY-EIGHTH CONGRESS OF THE UNITED STATES OF AMERICA, PROPOSING AN AMENDMENT TO THE CONSTITUTION OF THE UNITED STATES, ABOLISHING SLAVERY.**
Published by Western Banknote & Eng. Co., Chicago. Engraving, 23 x 17-1/2 in. This engraving, in the style of currency, has the signatures of 157 men who voted aye to abolishing slavery. The amendment became the thirteenth.
12. **The Fifteenth Amendment.**
Published by Thomas Kelly, New York, 1870. Four-color photogravure from an original design by James C. Beard.
13. **Facsimile of the Emancipation Proclamation.** Published and lithographed by E. Mendel, Chicago, 1863.

14. **Storming Fort Wagner.**

Published by Kurz & Allison, Chicago, Illinois, 1980. Colored lithograph, 22 x 28. Early rendering of the event that inspired the current-day film *Glory*.

15. **Reading The Emancipation Proclamation.**

Published by S. A. Peters & Co., Hartford, Connecticut, 1864. Lithograph, 20 x 22 in.

16. A. Hageboeck after W. H. Pratt, **E Pluribus Unum. Proclamation of Emancipation.**

Published by Western Publication Co. Davenport, Iowa, 1865. Lithograph, 26 x 19-3/4 in. Because of the legalistic language Lincoln used and the military justification he gave for the Emancipation Proclamation, the document has never been widely quoted or memorized, as the Gettysburg Address has. But people in Abraham Lincoln's day recognized the proclamation's momentous historic content and celebrated the document more often than the Gettysburg Address. One unusual method of celebration was to make a "calligraphic" portrait of the author of the proclamation by thickening some of the words in the text so as to make the features of Lincoln's face emerge from it.

17. **Welcome Home.**

Published by E. G. Rensch. Chicago, 1919. Four-colored photogravure, 19-1/2 x 15-1/2 in. Abraham Lincoln's decision, made around Christmas of 1862, to accept black soldiers in the Union armies guaranteed America's biracial future. Black military service in the Civil War was the forerunner of black participation in World War I. Nearly 400,000 blacks served, including 639 commissioned officers. 50,000 black soldiers went to Europe before the war ended.

18. **Emancipation Proclamation September 22, 1862.**

Published by E. G. Rensch. Chicago, 1919. Four-color photogravure, 15-1/2 x 19-1/2 in. This celebration of black participation in the United States Army in World War I reflected the hope of black Americans that their service would be rewarded at last by an equal place in American society. The equalitarian words depicted as the work of Abraham Lincoln in the scroll in the center of the print were in fact Thomas Jefferson's in the Declaration of Independence. The Emancipation Proclamation contained no similarly stirring slogans, though Lincoln traced his own political thought back to Jefferson and the Declaration of Independence.

19. **Liberty.**

Published by E. C. Bridgman. New York, [1870]. Hand-colored wood engraving 34-1/4 x 25-1/2 in. This print celebrated the ratification of the Fifteenth Amendment to the Constitution, which stated that *The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude*. Passed while Ulysses S. Grant was President of the United States, the amendment was linked by this picture to President Abraham Lincoln and the Emancipation Proclamation, issued seven years earlier. Hiram R. Revels, pictured at lower left, was the first black United States Senator, and, in almost delicious irony, he assumed the Mississippi seat once held by Jefferson Davis, the former president of the Confederate States of America.

20. David Bustill Bowser, [Abraham Lincoln]. Ca. 1866. Oil on board, 26 x 21 in. oval. Bowser, a black artist born in Philadelphia in 1820, painted several portraits of Abraham Lincoln based on the famous "five-dollar-bill" photograph of Lincoln taken in 1864. This example was commissioned by financier Jay Cooke, also of Philadelphia, a prominent Republican who played an important role in financing the Civil War.

21. [Peter]. S. Duval & Son after a drawing by R. Morris Swander, **Emancipation Proclamation. Allegorical Portrait of Abraham Lincoln. Respectfully dedicated to the Union Leagues of the United States by the Publishers.**

Published by the Art Publishing Association of Philadelphia, Swander Bishop & Co. (1865). Lithograph 16 x 21 in. This calligraphic portrait of Lincoln, formed by the words of the Emancipation Proclamation, featured what might be called "before and after" allegorical border vignettes: to the right, the black man in 1860, a slave being whipped; to the right, the black man in 1865, freed by Columbia and her troops, dressed in frock coat and tie. The outline portrait of Lincoln was based on a Brady studio photograph.

22. **Freedom to the Slaves. Proclaimed January 1st 1863, by Abraham Lincoln, President of the United States. "Proclaim liberty throughout All the land unto All the inhabitants thereof." -Lev. XXV, 10.**

Published by Currier & Ives. New York, (c.1865). Lithograph, 8-1/2 x 11-1/2 in. In this simplistic, sentimental scene by Currier & Ives, Lincoln appears to have broken the shackles of the black man kneeling to his outstretched hand, as the freedman's wife and child look on. The print was clearly designed to portray Lincoln as a modern Moses. The quotation in the caption was taken from God's instructions to Moses on Mount Sinai, to greet the liberation with "jubilee," and "return every man united to his family"—which is a precisely what Lincoln appears to be doing. Lincoln's portrait was based on the Brady studio "five-dollar-bill" photograph.

23. **and the Truth shall make you free....**

Published for the U.S. Postal Service, 1986. 36 x 24 in.

And by virtue of the power and for the purpose aforesaid, I do order and declare that all persons held as SLAVES, within designated States and parts of States are, and henceforward SHALL BE FREE!" (Procl. of Emanc.)

slaves
col. N. N. no. 31

adac-y

FREEDOM FOR ALL BOTH BLACK AND WHITE!



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20. David Bustill Bowser, [Abraham Lincoln]. Ca. 1866. Oil on board, 26 x 21 in. oval. Bowser, a black artist born in Philadelphia in 1820, painted several portraits of Abraham Lincoln based on the famous "five-dollar-bill" photograph of Lincoln taken in 1864. This example was commissioned by financier Jay Cooke, also of Philadelphia, a prominent Republican who played an important role in financing the Civil War.
21. [Peter]. S. Duval & Son after a drawing by R. Morris Swander, **Emancipation Proclamation. Allegorical Portrait of Abraham Lincoln. Respectfully dedicated to the Union Leagues of the United States by the Publishers.**
Published by the Art Publishing Association of Philadelphia, Swander Bishop & Co. (1865). Lithograph 16 x 21 in. This calligraphic portrait of Lincoln, formed by the words of the Emancipation Proclamation, featured what might be called "before and after" allegorical border vignettes: to the right, the black man in 1860, a slave being whipped; to the right, the black man in 1865, freed by Columbia and her troops, dressed in frock coat and tie. The outline portrait of Lincoln was based on a Brady studio photograph.
22. **Freedom to the Slaves. Proclaimed January 1st 1863, by Abraham Lincoln, President of the United States. "Proclaim liberty throughout All the land unto All the inhabitants thereof." -Lev. XXV, 10.**
Published by Currier & Ives. New York, (c.1865). Lithograph, 8-1/2 x 11-1/2 in. In this simplistic, sentimental scene by Currier & Ives, Lincoln appears to have broken the shackles of the black man kneeling to his outstretched hand, as the freedman's wife and child look on. The print was clearly designed to portray Lincoln as a modern Moses. The quotation in the caption was taken from God's instructions to Moses on Mount Sinai, to greet the liberation with "jubilee," and "return every man united to his family"—which is a precisely what Lincoln appears to be doing. Lincoln's portrait was based on the Brady studio "five-dollar-bill" photograph.
23. **and the Truth shall make you free....**
Published for the U.S. Postal Service, 1986. 36 x 24 in.

And by virtue of the power and for the purpose aforesaid, I do order and declare that all persons held as SLAVES, within designated States and parts of States are, and henceforward SHALL BE FREE! (Prod. of Eman.)



Entered according to the act of Congress, A.D. 1864, by J. L. Magee in the Clerk's Office of the District Court of the Southern District of Pennsylvania.

EMANCIPATION.

J. L. MAGEE, PUBLISHER, 305 WALNUT ST. PHILA.

